

# From the French Openings

BY SARA MARSHALL COOK

**F**ASHION Becomes Frivolous After Four Serious Years  
 --French Couturieres Revel in Innovations to Make  
 Peace-Time Clothes Gay--Many New Ideas in Trimmings



Here are some new hair dressings. Above is the popular and carefree Muffi, and below the equally popular but more decorous Psyche swirl.



The Spanish Psyche, which is distinctly the prerogative of the dark haired woman.

## Spring's Gay Touch

**S**TORED away beneath the decks of the great ships that are every day sailing in past the Statue of Liberty are ever so many boxes of lovely new clothes that France is sending us. Perhaps to some people clothes seem frivolous and petty at a time when so many hearts are sad as well as glad over the homecoming of khaki-clad heroes. But how can we welcome heroes without new clothes?

There is the joyousness of peace time and springtime in all the new French things that are much more lovely and feminine than they have been for many a year. They are a glad reaction after four serious years. If you are wondering as to whether or not you will buy several new dresses don't think any more about it. Just get them—and the very prettiest ones you can find. Everybody will be cheered by your pretty clothes. The psychology of dress is a big thing in our lives.

## A Friar's Hood But Embroidery Bestrewn

**THE** garb of an old-time priest-hood went Mme. Lanvin to get her inspiration for the detachable collar. It is an exact copy of a friar's hood, except that no member of this jolly mendicant order of monks would ever have tolerated having the inside of his hood so bestrewn with embroidery. Straight and slender of line, the two-piece skirt closes at either side with wide lapped seams.

Another unusual suit designed by Lanvin is of navy blue serge. Short and loose is the coat, which curves in at the waistline in the back. Little inserts of scarlet cashmere outlined with narrow black braid appear in the front of the jacket and shallow pockets disclose a lining of scarlet cloth.

## Trimmings That Hang By a Single Thread

**M**ME. RENEE, the pretty designer at the Maison Premet, who has always been so much admired for the beautiful costumes which she herself wore, has this season opened an atelier of her own. The unique thing about her really remarkable collection is the hitherto unheard-of way in which she uses her trimmings. Never before has any one thought of doing such daring things with them. Every bit of ornamentation just dangles from the costume. Nothing is sewn flat. Even the big, round letters on the topsuits and suits bob from long, loose threads. From an evening gown of black tulle she permits stemless red roses to droop in a careless way that displays the underpart of the flowers.

Another evening gown of black has an overskirt draped in points to reveal a satin underskirt that from waistband to hem fairly drips with bead ornaments. From each point of the tulle tunic hangs one of these toasty-turvy roses. On silk dresses she attaches many little dangling strips and balls made of the fabric. Surely the wearer of an old blue tulle evening dress made over pink satin that was shown in this collection was never intended to turn her back on her audience, because no attention has been paid to the back of the dress, all the designer's efforts being expended on the front of the costume. Frankly uncovered but for two trailing streamers of tulle that hung from the waistline to form a train, the back had to admit itself a pink petticoat and nothing

more. To atone for this neglect, the front and very short tight fitting sleeves were completely covered by small pendulous balls of blue crystal beads, and around the waist hung a loose wreath of pink roses.

In the centre of the oval on this page is shown a blue serge afternoon frock from this opening that embodies the ideas that were so decidedly Mme. Renée's own. By doing all sorts of unexpected things, it makes itself just as wayward as possible. What appears to be a tunic at the sides is not a tunic at all. In fact, it is not even a separate piece of cloth, but the straight skirt draped in an extraordinary manner to give the appearance of a tunic. All the way down the side drapery are the swinging adornments that this couturiere employs to obtain her remarkable effects. And now they are dull blue in color. Pendant Pierrot pom-poms, formed by strands of coarse silk, are placed at either side of the waist. They are just caught by a thread, so that they, too, dangle. As an added bit of perverseness, dull blue ones are placed on one side of the belt and black on the other. To conform entirely with the mode of the moment in Paris this frock has short sleeves. Turned back cuffs are faced with dull blue silk.

## Sides That Differ; A New French Idea

**C**HENAL sends us a dress and coat that is tremendously good-looking. Like all of Chenal's models it is simple and wearable and combines with its smartness much that is practical. Heavy beige crepe de chine is used for the bodice of the one-piece dress and navy blue tricotine for the coat and skirt. Bands of beige colored silk embroidery, done in an old-fashioned running stitch, contrast with the blue cloth. Coats of this collection are all a bit long and always open so as to reveal the blouse.

Making each side of the costume differently is another new idea that the French are exploiting. Bulloz sends us a gown of this type for restaurant or theatre wear. Changeable taffeta, in a mellow old red shot with king's blue, was selected for it. Scanty of skirt and straight of line, it drapes

itself with a loosely hanging coat of blue chiffon to blend with the blue tone in the silk, and the transparent chiffon coat is draped on one side, and one side only. The shimmering silk shows through the sheer cloth to complete a color effect that is enchanting.

Afternoon gown of blue silk serge, with blue and red embroidery and red leather belt, from Hermance of Paris. Renée sends us a blue serge frock with hanging head trimming, and Bulloz a dress of old red taffeta veiled with blue chiffon. Imported by Wanamaker.

Some fine embroidery done in steel beads, and a bit of silk shirred to a narrow ruching, are the only trimmings used.

Martha Washington would have delighted in the fluffy fichu of French mull by means of which Hermance, of Paris, makes one of her afternoon gowns lovely and feminine. The kerchief is pressed into the finest of folds, after the mysterious fashion known only to the French laundress. A real victory frock is this, in red, white and blue. Navy blue serge with a surface as soft as an orchid skin is the fabric of which it is fashioned, and faded blue and red are the colors used for the bands of embroidery on the skirt.

## Pinks That Melt Into Blues and Lavenders

**A**S FRESH and lovely as a summer day is an afternoon frock from the opening of Margane Lacroix. Soft satin in one of the new pale shades of pink is the material. By a blending of dyes wonderful pink colorings have been evolved this spring. So elusive are they in their hues that in certain lights they appear to melt into soft blues and lavenders. Because of the loveliness of these shades, pink is much used for young girls' evening frocks just now. Bands of the satin are applied to the skirt without gathers to produce the effect of shaped flounces. Instead of applying the fringe separately the material itself is ravelled to a deep fringe. The bottom of the skirt, too, is fringed and corded and shirred in three rows to outline shapely ankles. The bodice portion is made in a way altogether new. The sash, which crosses the front, forms part of it, and is cut all in one piece with the bodice and little straight tight sleeves, which have

fringed flounces applied to correspond with the skirt.

A little dark-haired bride who recently got a delightful trousseau in Paris has some lingerie that I know you will like to hear about. Ever so many princess slips of crepe de chine to wear under slim, short, high-waisted chemise dresses were included. Pale colored silk such as we here in America have always associated with such garments was not considered for them, but deep colored crepes were chosen. One was of Copenhagen blue. No lace was used, both the top of the bodice and the petticoat being finished with ribbon. Narrow satin ribbon shirred in the centre finished the bottom of the petticoat, which was cut in scallops, and a few whirling ribbon pom-poms were fastened here and there over the skirt.

## Fascinating Flowers of Colored Linens

**T**HE lingerie was of fine white handkerchief linen and the bottoms of the nightgowns and chemises were cut in scallops, some round and others square, and bound with colored linen, either pale blue or pink. No ribbons were used, the garments were all shirred to linen bands at the neck, which was either round or square. Sometimes when the band was very narrow colored linen was used to make it, then again wider white bands were piped with color and the armholes bound to correspond. There were the most fascinating little flowers of colored linen applied here and there with white stitchery. Only a few of these flowers were used, but in a way known only to the French artist. A great many of her shoes were suede oxfords, either brown or gray, with stockings



to match. Suede shoes are quite the mode of the moment in Paris.

Many women returning from Paris are wearing as raincoats the French officer's trench coat. In line they are much like our own officers' coats, but most women find the soft blue of the French uniform more becoming than the more sombre colors.

The French belt their coats—in fact, all their clothes—much higher and tighter than we do, consequently this dress looks a bit shortwaisted. Every one coming home speaks of

the emerald green sweaters and caps worn on the steamers. The caps, which are of English origin, are little soft, felt tams, and they make a lovely spot of color. These little green felt caps will be charming for young American girls to wear for golf and tennis in the early spring.

## Some New Coiffures

**E**VER since Psyche set the style of wearing her hair drawn into a knot at the back of her head fashion seems never so pleased as when playing up some modulation of it.

This season she has mustered in three distinct variations—the Psyche swirl, the Spanish Psyche and the multi. The last is, perhaps, most interesting. It is called "multi" because it has the characteristics of undress; that is to say, to be correctly arranged the multi coiffure must have all the appearance of having been hastily, even carelessly, accomplished. And yet it is charming.

Mollie King, in "Good Morning, Judge," at the Shubert Theatre wears her hair multi, and it's very simple to do, she says. "After the hair is slightly, very slightly, waved, you just comb it quite loosely back, leaving an indefinite parting in the centre; gather it up and bunch it, not coil it," she warns. "At the back, quite low, and pin it securely through the centre with long hairpins, leaving the edges all around to straggle out from their moorings as they will."

The Spanish Psyche is the prerogative of the dark-haired. For them it is beautiful. Bertha Kalich, in "The Riddle: Woman," affects it. The hair is first made as glossy as perfect care and, perhaps, a little dressing can make it, then marcelled so that every wave is well defined. Then it is drawn back and knotted and, this time, fastened quite primly all around.

Then the Psyche swirl. This is not nearly so difficult as it appears and it is very generally becoming. Besides that, it is a comfortable sort of coiffure, for without having a too fixed effect it can be lavishly pinned and so kept in place without a net.

Comb all the hair forward from the back, then gather it in one hand and arrange it as if for a pompadour around the face. Then holding the whole coiffure in the left hand, wind it around the head at a distance from the edge of the pompadour that seems most becoming.

C. M.

## Shops and Things

**N**OW that the balminess of April is making town boresome and emphasizing the charm of country life, we are becoming more and more interested in week-ends. Consequently our thoughts turn to the needed clothes for out of town. And that all-important article, the sweater, still retains greatest importance. But this spring the crochet hook has out-rivalled the knitting needle, and sweaters of fillet crochet now rank as the fashionable novelty of the season. These crochet sweaters made quite a furor down at Palm Beach, where every one was clad in their open mesh.

If you have not already made the acquaintance of a fillet sweater, do let me introduce you to its charm of detail. The slip-over is the popular model, and the lower edge is crocheted to make a wide band, perhaps nine inches in depth. The design is the familiar banding we are accustomed to in ordinary fillet crochet. Usually the sides of the sweater are left open the width of the banding, to allow a more graceful line over the hips, while the sleeves are made kimono and the cuffs and collar again introduce a fillet pattern. And, if you are expert at lace making, work in a motif here and there through the body part, which, you understand, is entirely of a rather open square mesh. You can readily picture it by visualizing the background of fillet if made with a needle that will carry Shetland yarn and consequently proportionately larger than that produced by a tiny hook and linen thread.

The colors of these sweaters are quite a matter of personal fancy, though the lighter tones seem more attractive, as the contrast of the blouse showing through the mesh is not so decided. To my mind beige, pale yellow or gray are very lovely, though ever popular is rose and the various violet shades. If by chance you find white is needed for becomingness, make your collar from white wool, but of a design in keeping with the motif used in the rest of your sweater. You will find these sweaters, as well as the materials and instructions for making them, at Altman's.

## Greenwich Village Offers Some Silks

**R**ICH in ideas for decorating your summer place, making lamp shades, smocks and any number of other things, is the display of "Greenwich Village" prints at Lord & Taylor's. These are printed silks designed by a group of Greenwich Village artists. They have put as many ideas into them as they possibly could—and Greenwich Village is full of ideas, you know. You will find that they suggest ever so many interesting things to you in the way of color and design. They may be seen on the fifth floor of the shop, and on the seventh floor is a whole garden laid out to aid the ambitious farmerette in selecting her tools and garden seeds. Right in the middle of the floor is a real lawn with prim little trees bordering it. And there are machines that cultivate the ground and plant seeds for you. You may wheel these around Lord & Taylor's lawn to try them before you decide whether you want to buy them or not.

Have you ever used baskets to obtain artistic effects in decorating? If not, you have a real surprise in store for you. They are especially adaptable to country house decoration. Be careful in selecting your baskets, however, to buy only those that are beautiful in color and form. Stained brown or painted black, wicker baskets are lovely for bright colored fruits and flowers. At Altman's, on the fourth floor, you will find an enchanting assortment of baskets. Some suggest themselves as magazine receptacles. Others look as though intended for nothing but to hold logs of wood beside a wide fireplace cool noons in the country. Then, to hold sandwiches or cakes at the tea hour on the porch, there are flat baskets with long, graceful handles. Colored to blend with one's china, they are lovely.

A little girl out West made an apron. It was an all-over kitchen apron, although you would never have known it as such, because it looked just like a quite out-of-the-ordinary frock. She made it of oldtimey calico, with a high waistline, a little fluttering sash and trimmed it with the rick-rack braid of our grandmothers' days. When it was finished everybody wanted an apron like it, and so great became the demand that her business grew and grew until finally this saucy looking little affair, which came to be called the "Saucy Jane" apron, reached even the New York stores. You may see "Saucy Jane" at Stern Brothers', made of all sorts of crisp, fresh materials. If you garden you will find one of these aprons a picturesque and useful addition to your costume.



From the opening of Margane Lacroix comes this frock of pink satin, with the material ravelled to a fringe to make the trimming.

Black gabardine cape suit with friar's hood and white worsted embroidery, from Lanvin, of Paris, and a three-piece suit from Chenal.